

## Assemblages

Art always has something magical about it. The artist reaches into his or her imagination to bring something new into being, and hopes that the new creation will bestow pleasure and insight on all who view it. Douglas Remy's works are more explicitly alchemical, however. Although no serious attempt is ever made to change dross into gold, the purpose of Remy's assemblages, like that of the alchemist, is to create value out of what is (perceived as) worthless and to transform multiplicity into unity.

Douglas Remy comes to his craft from a background in art history, computer graphic design, and abstract painting. In the mid-nineties, he discovered the tactile joys of working with real--as opposed to virtual--objects, and began practicing the French art of assemblage.

Most of the objets trouvés used in these assemblages have been discarded, discounted or recycled. One of the most exciting parts of the creative process is to discover and rehabilitate them. They are selected not only for their physical attributes (especially their refractive and reflective qualities), but also for their potential to blend with other objects and materials into a new whole. The artist favors artifacts that are somewhat ambiguous over those that assert their individual identities too strongly.

Remy's works have often been described as "shrine-like." Their symmetry, composition and use of color suggest ecclesiastical art of ages past--particularly from the Byzantine and Renaissance periods. Remy, however, intends no deeper meanings, and shuns explicit religious iconography. The delight of these works may be purely visual. It is for the viewer to decide.

For all their evocations of old world splendors, these works are unquestionably new-world. In addition to his objets trouvés, Remy uses a variety of media, including inks, oils, acrylics, watercolors, gold and silver leaf, paper, and hydrocal (plaster). He also includes stained glass, scrap metal, and stones, and then binds everything together in layers of epoxy resin. The resin produces the effect of gazing into a clear, shallow pool to observe the pebbles and other matter just beneath the surface.

Douglas Remy's assemblages have been exhibited throughout the Puget Sound area and are currently on view in Kirkland (WA) at *Vivere bene*, in Bellevue (WA) at Dimensions Gallery and Design Center, and in Portland (OR) at Gallery 33. One of his works has been selected for Whatcom Museum's 2004 exhibition, "Looking Forward, Glancing Back: Northwest Designer Craftsmen at 50."

Douglas Remy also works with individual clients to produce memorial assemblages containing significant and cherished objects from one's own life or that of a loved one.

Douglas Remy